175 was so thorough that the Min-chia (Pai-man) trbies of the Ta-li Plain show a close affinity to Chinese culture today.[10]

In conquering the Chinese Empire of the Sung Dynasty (960-1279), the Mongols outflanked it by striking through the Ta-li kingdom. Central Yunnan was made desolate by the invasion, but remnants of the Ta-li state survived as vassals of the Yüan (Mongol) Dynasty (1279-1368) until the conquest of Yunnan by the Ming Dynasty (1368-1644) in 1382. The province was incorporated into the Chinese Empire by the Mongols, who installed as governor a Mohamedan Tartar from Bukhara. Under the adopted Chinese name of Sai Tien-ch'i, he repopulated central and western Yunnan by inviting in Mohamedans from Northwest China. As a result, the province has become a secondary Chinese center of Mohamedanism.[11]

175 While most of the Southwest continued as an
538 undeveloped and unassimilated frontier area, the
• thoroughly Sinified Red Basin in Szechwan was contributing to Chinese civilization some of its greatest exponents in the arts, philosophy, and statecraft. No Chinese poet has ever surpassed the work of Li Po (c. 700-762), whose birthplace is disputed but thought to be in Szechwan, and his frequent companion in bacchic revels, Tu Fu 712-770), more certainly a native of the province. Both men were for a time favorites at the T'ang court and were among the "Eight Immortals

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10. Ibid., pp. 142, 157-62.

11. Ibid., pp. 162-64, 184.

175 of the Wine-cup" -- a small group devoted to
538 serious drinking and metaphysical flights of Taoist and Buddhist fancy.[12] Both men suffered misfortune and privation during their lives, but Li Po sought to escape them by retreat into a romantic world, unlike Tu Fu, whose poetry often expresses suffering in moving terms. Both men are acclaimed by the Communists. Tu Fu's concern with his own and the world's miseries has been interpreted by the Communists as evidence of his anti-feudalistic feeling, and the current regime has lauded him and his poetry while making his home in Chengtu into a national shrine.[13]

Another famous exponent of Chinese culture from Szechwan was Su Tung-p'o (Su Shih, 1036-1101). He has a high place among the great names of Chinese philosophy, literature, and caligraphy. His philosophic writings -- committed to no orthodoxy and searching for the truth in Confucianism, Buddhism, and Taoism -- were long influential in China and Japan as well.[14]

C. Development of Chinese Settlement and Direct Control

167 Large-scale settlement of Yunnan and Kwei-
175 chow by Han Chinese and the extension of Chinese central authority in these provinces and Szechwan became a Chinese policy with the Ming Dynasty. Under its rule, mass migration into western Szechwan and the Yunnan-Kweichow plateau was effected on a planned basis. One of the initial

12. Latourette, op. cit., Vol.I, pp.219-220.
13. S.C.M.P., 840, p. 41.
14. Latourette, op. cit., Vol. I, pp.264,267.

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Annex "A," Subparagraph li,
Sociological Background

INTELLECTUAL AND ARTISTIC EXPRESSION

538 184 Intellectual and artistic expression is interpreted in this chapter to mean the communication of ideals and ideas through creative and academic writing, painting, the plastic arts, dancing, and music.

The Chinese written language is the vehicle for official business and creative expression in all parts of China. Therefore the bulk of the creative and academic writing of the Southwest Region of China does not differ from that produced in China as a whole. In the past cultural activities originating in Peking and Shanghai stirred up cities like Chungking, Chengtu, and Kunming in the Southwest as well; and the support from these citie gave cultural movements originating in coastal [722] cities a national appearance. During the war with Japan, these Southwestern cities became wartime Chinese cultural centers, as the sites of the wartime campuses of the best Chinese universities. The identification of the bulk of the creative and academic writings of the Southwest with that of the Chinese nation is particularly true today when the nation is ruled by a centralized government and when all cultural innovations emanate from Peking.

538 The Chinese, especially the Chinese Communists often speak of literature and the arts as one. In the Communists' policy statements, what pertains

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538 to literature also pertains to the other arts. Therefore, as far as the theory and policy of the arts are concerned, no separate treatment is necessary.

538 563 Only in the less sophisticated folk literature and folk art does the Southwest retain its unique regional characteristics. However, even in this respect, the Southwest is by no means a separate entity. Parts of Szechwan, Kweichow, and Yunnan, being largely populated by the Han Chinese from the provinces east of them, are more closely related to the Central China tradition; other parts of these provinces are populated by a variety of ethnic minorities, each having its own unique cultural pattern. The cultural policies toward these minorities are part of the national policies and are decided in Peking.

No attempt is made in this chapter to describe the propaganda and information machine of the Chinese Communists in which literature and art are made to play their part. For this, consult the chapters on propaganda and information in this handbook.

I. GENERAL CHARACTERISTICS OF LITERARY ACTIVITIES IN COMMUNIST CHINA

538 668 The reform of literature and art (wen-i cheng-feng) at Yenan in 1942 [1] made the practice of literature and art in the Liberated Areas overt political activities; the application of the same line to the entire country in 1949 subjugated all

1. [See following page.]

538 668 writers and artists in the nation to the service of the state. Control and regimentation of thought in literature and art became more systematic as the Communists consolidated their power, the victor being the arbiter of artistic "truth." In

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I. Mao Tse-tung's speeches at the Party School in Yenan in February and at the Yenan Literary and Art Circles' meeting in May 1942 established the "line" of literature and art which had been endorsed by the Central Committee of the Chinese Communist Party and which has since been upheld as the creed of writers and artists in Communist China. The general tnor of the speeches was that literary and art workers at Yenan, being undeniably "revolutionaries by choice," should stop the hitherto blind imitation of alien and imported prototypes and the singing of abstract, contentless tunes which had nothing to do with the revolution and, as such, would not be understood by the peasant-worker-soldier masses. In their place, fresh and lively revolutionary themes in the Chinese style would be appreciated. Although in principle Mao believed that Chinese literature and art should benefit from masterpieces of other cultures, especially those produced in the Soviet Union, in no instance would he allow the separation of Chinese literature and art from immediate revolutionary tasks; and on this basis he puts the popularization of literature and art ahead of sophistication. See Mao Tse-tung, Selected Works of Mao Tse-tung, Peking, Jen-min Ch'u-pan-she, 1953, Vol. 3, pp. 833-900.

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general, the control over writers, artists, and their work takes three forms, as was true in the Liberated Areas after the 1942 reform: (1) the organization of writers and artists under government auspices; (2) the identification of the duties of the writers and artists with the implementation of government policy; and (3) the intentional and unceasing use of literary and art criticism to keep writers and artists in line. Now, however, the scope is national. 538 668

A. The All-China Federation of Literary and Art Circles

In July 1949, before the establishment of the Central People's Government, writers and artists from various parts of China were "invited" to Peking where the All-China Federation of Literary and Art Circles was organized to co-ordinate the activities of a number of the nationwide organizations in specific cultural fields, such as literature, art, music, and the cinema; it was to follow the line laid down by Mao Tse-tung in 1942. Theoretically, the federation is not a government body, but it sent delegates to the Chinese People's Political Consultative Conference in September 1949, as did Communist-sponsored political factions and mass organizations. The chairman and vice-chairman of the federation were given posts in the Communist government.

At the organizational meeting in July, Chou En-lai told the gathered writers and artists that they were the representatives of 70,000 literary and art workers in China, of which 30,000 were in the People's Liberation Army, another 30,000 scattered in the old Liberated Areas, and

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668 the remaining 10,000 in areas recently liberated from the Kuomintang. From Chou's statement it becomes obvious that he identified as writers and artists Party propaganda personnel and those workers engaged in raising the standard of literacy.[2] It is doubtful that the majority of these 70,000 so-called writers and artists had achieved high competence in intellectual and artistic expression. Two years later, the Communists' leading woman author, Ting Ling, was still complaining that as editor she had difficulty in finding acceptable manuscripts for her magazine.[3]

It is certain that the organization of these writers and artists put the politically dubious under the guidance and supervision of the politically reliable; and the organized state rendered the writers and artists collectively responsible for their part in the Communist cause. Furthermore, dominated as it was by veteran Communists, the organization embracing all China's well-known writers and artists served as a good Communist-style "democratic front."

B. The Task of the Writer

The literary subdivision of the federation was the All-China Association of Literary Workers, which, like the federation's other subdivisions, has its own professional magazine, People's Literature. In the first issue, published in October 1949, the sixfold task of the magazine was stated in part as follows:

2. Chou En-lai, "Political Report at the Conference of the All-China Literary and Art Workers," (July 6, 1949), People's Literature, Peking, I,3, Jan.1,1950,p.17.

3. [see next page]

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1. To participate in the People's Liberation War and in the construction of the "New Democratic nation" through literary forms that are treasured by the people, with ideological content reflecting the growth of the new nation and praising the contribution of the masses in revolutionary struggles and productive activities;

2. to rid literature of imperialist influence and to reform traditional literature; to accept what is "good" in foreign literary and artistic endeavor;

3. to guide the masses in factories, villages, and in the ranks in their literary study, and to help increase their "literary strength";

4. to develop literatures of the ethnic minorities;

5. to study revolutionary theory and to organize groups for the study and discussion of the new literary productions and the formulation of a "scientific" theory of literary criticism;

6. to promote interflow of literature and

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3. Ting Miao, A General Analysis of Chinese Communist Literature and Art, Hong Kong Ya-chou ch'u-pan she, 1954, pp. 149-50.

4. People's Literature, I, 1, Oct.25,1959, p. 13. The content of this declaration reads very much like the constitution of the Union of Soviet Writers in the USSR. [see next page]

538 art among nations; to develop patriotism and
668 internationalism; and to participate in "struggle for peace" as led by the USSR. [4]

Before the writers of the association had time to demonstrate their ability to implement these policies by fulfilling pledges to turn out so many pieces of work in a stipulated period of time, the conflict in Korea began.

The war was utilized by the Party as a schooling ground for class education and was depicted as a panorama of international class struggle. On this pretext writers were sent to the front to learn about "reality" in order to delineate the struggle of the heroes of the day and to draw the moral of the times. They were expected to mak e the most out of their experience not only by reporting immediate events but also by recording their impressions in not es which would later serve as material for more lengthy literary works. With the exception of Pa Chin's Living Among the Heroes, Wei Wei's Who Are the Most Lovable People?, Lu Chu-kuo's Shang-kan Mountain, Yang Shuo's Three Thousand-Li Territory, and a few others which are readable and maintain certain literary standards, other writings based upon the authors' experiences at the Korean front do not show maturity even in the handling of the Chinese language. However, the Chinese Communists claimed that these second-rate writings adequately express the Chinese Volunteers' patriotism and Communist internationalism.

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[redacted]

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In sending professional writers to Korea the Communists departed from one of their most boasted practices. Throughout the war against Japan and the "war of liberation" against the Kuomintang, Chinese soldiers were encouraged to write, and writings from the ranks were hailed and widely publicized. But professional writers were chosen for Korea, probably in the hope that they would effect a more skillful literary dramatization of the Communist cause.

However, the Korean front was not the only place where writers were to learn about "reality" and to dramatize the "cause of the people." While the war was going on, Ai Wu, Ts'ao Yü, the noted playwright, and other writers, were sent to factories; Ho Ching-tzu, author of The White-Haired Girl, was sent to study life in the villages; Ting Hsi-lin, Liu Ch'ing, Li Tzu-hua, Mu Yen, and a host of other veteran motion picture producers and directors were sent to Shanghai to participate in the Three-Anti and Five-Anti campaigns.[5]

But these writers were not to record life as they observed it. Before they left for their "life schools," they had to undergo some "training." One can imagine the situation: writers of the calibre of Pa Chin and Ts'ao Yü learning from the speeches of Lu Ting-i and Ch'en Po-ta, the two propaganda chiefs of the regime, "how to describe people, how to abstract living reality and exercise care in collecting material, how to portray and praise, and above all, how to avoid making mistakes." It would appear that the Communists were so eager to prove the righteous-

5. See chapter on Subversive Potentialities in handbook for impact of Three-Anti and Five-Anti campaigns.

538 668 ness of their actions that they carefully arranged that "history" should be recorded exactly in the way they wished it to seem.

Judging from the extent to which the land reform turned the rural, social and political order upside-down, the Three-Anti and Five-Anti campaigns destroyed the bourgeois stronghold in the national economy, and the way in which the war in Korea affected the national life, one might expect that those writers who had been given the opportunity to witness these momentous events would accomplish literary feats of equal magnitude. On the contrary, one finds, with only rare exceptions, "formula" stories which have all the correct political ingredients demanded of them but which lack originality and any attempt at characterization. One story of land reform reads much like another, the only differences being the names given the heroes and some few idiosyncracies of the writers in the use of colloquial expressions and political jargon. Adherence to a prescribed political formula blights all creativeness.

C. Literary Criticism

What has contributed most to this fear of originality in literature is the influence of officially organized and directed literary criticism, which uses Communist literary theories to coërce and browbeat the writers. The disparity in the respect given critical and creative forces has stunted the young Communist literature and precluded a normal growth.

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668 Outstanding instances of the enervating effect of Communist criticism are the reviews of the play, "The Song of the Red Flags," and the story, "Old Worker Ku Fu-shan." The play, concerning shock-teams in a production drive, was initially praised by the Communists themselves; later, it was criticized because "it did not give a strong portrayal of the trade union and the Party." According to the critics, the author should have used the play to strengthen the prestige of the trade union among the worker-audiences as well as to emphasize the "heroic" qualities of the leading protagonist, a Communist cadre. The portrayal of the Party cadre P'eng Kang in the play was deemed incorrect, "for the Party's leadership is invariably collective, but in the play P'eng seems to be quite alone." The play was thus rated "of low educational value." The author of the story, "Old Worker Ku Fu-shan," was reprimanded because he "not only distorts the image of a model Party member but also completely ignores the function of Party training and leadership."

The classic example of Communist literary and artistic criticsm involves the 1951 Shanghai-produced film, "Wu Hsün Chuan," based on the life of an advocate of free education from Shantung Province. Wu Hsün was born into a poor family and had no formal education. In order to help children attend school, he dedicated himself to hard work and frugal living; and by shrewd investment of his savings, he succeeded in accumulating funds for the education of the poor. Wu Hsün's contribution to Chinese education was never questioned until the Communist critics attacked

538 668 the film. Wu's effort for the kind of education prevalent at his time, according to the Communist critics, only strengthened the feudal order and arrested the forces of progress; rather than serving as an "accomplice" of the Manchu ruling order, the critics said, Wu should have joined the revolutionary force, i.e., the Taiping revolutionaries. Furthermore, they said, Wu Hsün's means of accumulating wealth was indicative of his subservience to the rich and of his exploitation of the poor.[6]

The evolution of criticism of the film "Wu Hsün Chuan" is illustrative of the nature of Communist literary and artistic criticism. Adverse opinions of the film were not initiated by literary and art circles, but by the Central Committee of the Communist Party. In fact, the film had been very enthusiastically received, even by many eminent Communists. On May 20, 1951, the Peking People's Daily, an organ of the Central Committee of the Party, published an editorial alluding to this state of affairs. "Some comrades say that they have already mastered Marxism, but ... confronted with concrete issues, they completely lose their critical sense." The "Party life" column of the same issue ordered all Communists to join in criticism of "Wu Hsün Chuan." On June 4, a directive of the Ministry of Education of the People's Government,

6. The most representative voice of this kind is Ai Ch'ing's article "Oppose the Slave Ideology of Wu Hsün in People's Literature, June 1, 1951, pp. 9-10.

538 668 published in the People's Daily, instructed all personnel in education throughout the nation to carry out discussions of the film. On August 4, the final and definitive verdict on the film was delivered by Chou Yang, the vice-minister of Cultural Affairs of the Communist Government. He labeled the film as unrealistic art and a product of anti-historical and anti-popular ideology.[7] Party organs in all parts of China where "Wu Hsün Chuan" had been shown used the film as a target for ideological propaganda. The ideology of the film was also discussed at the third session of the first National Committee of the Chinese People's Political Consultative Conference, which met from October 23 to November 1, 1951. Members of the All-China Federation of the Literary and Art Circles began to echo the view of the Central Committee of the Party and confessed that, while they had made definite progress in the past two years, nevertheless they always fell behind the development of Chinese society. This confession led the writers to "plunge" into study in an effort to "remold their ideology and to sharpen their critical sense."

The conflict between critical and creative forces also manifests itself in the bulk of incongruous writings of the literary critics in Communist China. The critics have ready an abundance of cliches, jargon, and theories of socialist realism which are clearly ill-digested and are

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7. Current Background, Hong Kong, American Consulate General, No. 113, September 1, 1951.

538 668 used with little discrimination or literary skill. Quotations from Marx, Lenin, Stalin, Gorky, Zhadanov are frequent but are not integrated into the theme of the text. Even Communist critics have noted that many quotations for orthodox Marxist texts are either irrelevant or superfluous.[8] This excessive verbalism at the expense of content makes literary criticism irreconcilable with the alleged theory of its essentially didactic function. Much criticism is lukewarm and stereotyped, written by writers who are called upon by the Communists to undertake the task of attacking their fellow writers. In this case, what is criticized is invariably the "petty bourgeois standpoint." The exception to the rule is Mao Tse-tung himself, who, from his position of absolute authority, can write criticism which is non-imaginative, forceful, and pointed, even by the standards of the free world. Top Communists, like, Liu Shao-ch'i, for example, who seem to be more confident in translating Marxism into practice, do not quote from orthodox texts as often or use as many clichés as the lesser Communists.

Since 1949, Chinese Communist literature appears to have concentrated on a number of well-defined themes. It has been most concerned with the individual under the Communist system and the problems confronting him. These have included the social confusion of the New Democratic period, the doubts of the intellectuals, the "criminal" activities of the bourgeois merchants, the struggle

8. Shen Ch-chung, "The Popularization of Theoretical Criticism of Literature and Art," People's Literature, No. 9, July 1, 1950, pp. 27-28.

1:Stanford U. S-4, 5 1956 AF 16 SW China AF16

against the "enemy of the people," and the appearance of human types based on the newly created Communist "tradition." Even the "return to history" is oriented for the solution of certain present-day problems.[9] Patriotism, aetheticism, and naturalism are all good literary themes, provided they are imbued with the spirit of "socialist

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9. Writers are told to find evidence in history of the excellent qualities of the Chinese people, and to appreciate and to learn the beautiful styles in Chinese literary heritage. For instance, the poet Li Po (A. D. 701-762) who was an incorrigible individualist, can now be safely described as a "great patriot," for Li Po "could not have written such beautiful verses about the magnificent rivers and mountains of his fatherland had he not been very patriotic." His many lyric poems which sang praises of the bright moon are now interpreted to mean his longing for a "cleaner" world, and therefore indicate his personal integrity; his mild protests against the conditions of his time are now interpreted to mean his progressive spirit. (Wang Yao, Li Po, Shanghai, Jen-min ch'u-pan she, 1955.) Ch'ü Yuan, the poet-statesman of the Kingdom of Ch'u in the Chan-kuo period (481-221 B.C.), is praised for his "patriotism and sympathy for the common people." (Kuo Mo-jo, "A Brief Account on Ch'ü Yuan," People's Literature, No. 44, 1953.) Emperors like Han Kao-tsu and T'ang T'ai-tsung, who increased the national territory and the prestige of the Chinese people, are now praised as heroic. This salvaging of national characters and literature for Communist posterity could be a sign of a felt need. There are reports that since the

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538 668 realism," which is belief in the inevitability of the development of socialism.

Since 1949, China's best writers have not produced any first-rate work. If there happen to be interesting writings that suit the taste of the reader, they do not fit into the theoretical scheme of the Party. Hsiao Yeh-mu's short story, "Between Us, Husband and Wife," for instance, was criticized as "employing the intellectual's viewpoint and taste to distort the image of the working masses and to vulgarize things political."

Some writers are unable to find publishers for their work, not because the work is counterrevolutionary but because its theme is considered untimely. In 1952, Miao Yen-hsiu was advised not to publish his Maio-chia Feng-kuang, a long poem about freedom of love and marriage in Miao communities, because the Communists did not think a celebration of the equality of the sexes useful to the Communist revolution at that time.

[No. 9 continued]
Party came to the cities it has neglected to supply enough reading material for the people in the old Liberated Areas, and that the people have gone back to the old novels. In order that they may not be "poisoned" by the "feudalistic ideas" in the old novels, the reinterpretation of the characters in old novels according to dialectical materialism seems far more necessary than the writing of novels of comparable stature.

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668 Romantic novels of love and sophisticated novels of human relationships are not published. When love does come into the scene, it is shown as subsidiary to other, more "worthy" and "unselfish" problems (i.e., problems social and political).

Although the writer may desire to let human relationships play a decisive part in the development of his material, there is a tendency to utilize abstract characters rather than vivid personalities. Most of the writers who choose to deal with the exposure of corruption and the excesses and tyranny of established institutions are more adept at portraying "negative" personalities than creating "positive" personalities in keeping with the Communists' view of the "heroes" of the new regime. This is true, despite the fact that Communist leaders have repeatedly told the writers "to give the most important position in the plot to the affirmative man," and that "in no case should evil be vividly presented, lest virtue remain an abstraction," for it is now the writers' task to describe the bright possibilities of life under the Communist leadership.

The recent development of literature and art in China seems to parallel that in Soviet Russia. In China, the emphasis to praise industrial and agricultural heroes follows the pattern of Soviet literature. The influence of the war in Korea upon literature in China is comparable to the influence of World War II upon Russian

538 668 literature. Now that we hear about the "thaw" in Russian literature,[10] can we anticipate a similar development in China? Hu Feng's attempt in early 1955[11] to liberate literature from the shackle of politics, although it ended in failure and personal disgrace, indicates, nevertheless, conscious recognition by a group of writers of the freedom necessary for the creation of works of art.[12] Only general discussion of minor ways to improve literature has been undertaken by leading authors like Mao Tun and Ai Ch'ing, and all discussions are prefaced by fervent dedications to the Marxist-Leninist world outlook. While the parallel we draw of the development of literature in the two countries may aid in the understanding of certain similarities, the parallel is not complete. If we compare the contents of the first six issues of People's Literature (October 1949 to April 1950) with six issues published in the first six months of 1955, we find a noticeable change; the percentage of creative writing by Chinese has increased, and the percentage of works translated from the Russian has decreased. Among the translated works, the percentage from Soviet Russia is smaller than it was; and there is now a sampling of literature from non-Communist sources, induding, surprisingly enough, the tales of Hans Christian Andersen

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10. Walter Z. Laqueur, "Russia in Flux, I. The 'Thaw' and After," Encounter, London, October 1955, p. 35.

11. Hu Feng is a well-known Communist writer, and was the protégé of the Communists' "literary saint" Lu Hsün.

12. Laqueur, op. cit., p. 35.

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II. THE GENRES OF LITERATURE

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A. Translations from Russian Literature

Translations from Russian literature are included in this section because of the influence they have had on Chinese intellectuals.

According to a survey made in 1937 in twenty-one Chinese universities and eight high schools, foreign literature, particularly Russian, English, and American, had an important place in the intellectual life of contemporary youth in China. Gorky was mentioned oftener than any other foreign author. Other favored Russian authors included Tolstoy and Turgeniev.[13] This popularity of Russian literature seems remarkable in view of the fact that between 1927 and 1949 there were no Russian schools in China and almost no Russian was taught. Of course, many works of Russian literature were translated into Chinese.

The success of Russian literature in China stems from the appreciation of the problems confronting Russian and Chinese society: the conflict of generations, new sexual ethics, the struggle for sexual equality, the struggle between the doctrine of "non-resistance" and a revolutionary attitude toward life. Sympathy with the Russian revolution has also played a part.[14]

Translations of post-1917 Russian writings

13. Olga Lang, Chinese Family and Society, New Haven, Yale Univ. Press, pp. 276, 363-64.

14. Ibid., p. 276. O. Briere, Les tendances dominantes de la litterature chinoise contemporaine, Bul. Univ. Aurore, Ser. III, Vol. 9, #35, 7/1948, p. 251.

538 814 such as Krymov's Tanker Derbent (1939), Ostrovsky's How Steel Was Tempered (1937), Simonov's Days and Nights, a novel of Stalingrad, Scholokhov's And Quiet Flows the Don, and Virgin Soil Upturned, a novel about collective farming, and Fadeyev's The Young Guard (1945) were read by secondary school and college students. These novels encouraged young intellectuals with a yearning for a "positive" life of action no less heroic, revolutionary, and romantic than that experienced by the heroes about which they read. These novels had an obvious influence on the radical movement among the students who defied the Kuomintang regime.

Today, Bassov, hero of Krymov's Tanker Derbent, and Korchagin, hero of Ostrovsky's How Steel was Tempered, are more familiar to the students than many of the characters in novels written by Chinese authors, most probably because the Chinese novels are poor imitations of Russian originals. Mayakovsky's poem "Lenin" is acclaimed by the Chinese Communists as a model of socialist realism, and Michael Prishvin's nature petry is popular. Chinese translations of Ehrenburg's Storm and Nikolayava's Harvest are best-sellers.[15]

Since the establishment of the Central People's Government, delegations of Russian authors have visited Peking and other important cities of China. Russian is now taught in Chinese schools as the foreign language. Under the Communist regime, the Sino-Soviet Friendship

15. [see next page]

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538 814 Association, which has branches throughout China, has contributed much in the promotion of popular appreciation of Russian culture.

B. Academic Writings

814 Academic writing under the direction of the Chinese Communists seems to be concentrated upon the history of peasant rebellion during the last one hundred years, anthropological studies of the ethnic minorities in China, commentaries, political and philosophical, on texts by Marx, Engels, Lenin, Stalin, Mao Tse-tung, and Liu Shao-ch'i, and archeology and pre-historic Chinese society.

In the field of modern Chinese history, the Chinese Historical Society[16] is most comprehensive in its program of research. It has sponsored the compilation of a series of documents on modern Chinese history. To date, the published volumes of the series include Nien Chün, concerning the peasant rebellions in Kiangsu, Anhwei, Honan, and Shantung in the latter half of the nineteenth century; and the Hui Revolt, the

15. "'Liberating' the Creative Impulse in China," The Times Literary Supplement, August 5, 1955, xlii. For the Chinese Communists' own estimation of influence of Soviet literature on Chinese writing, see Pa Jen, Look at the Soviet People Through Soviet Literature, Peking, Chung-kuo ch'ing-nien ch'u-pan-she, 1955.

16. Society is now called the Institute of Chinese History, a division of the Academy of the Sciences at Peking.

829 the case since "truth" was declared in Marxist writings before 1949, and there is no room for new ideas except in commentaries on "orthodox views." Cadres and students must study Party and government documents in the light of Marxian texts. By attacking "wrong" views, "correct" dialectic materialist views are vindicated. The recent mass attack on Hu Shih's "bourgeois" philosophy illustrates this point.[18]

C. Fiction

538 The larger part of Southwest China came under Communist control after all the other regions of China. Southwest China, therefore, is not among the first to face problems such as the recovery of industries, the increase of agricultural and industrial productions, the land reform, and the liquidation of the anti-Communist forces. Since Communist literature is largely intended to describe the solution of these problems, stories and novels which deal with these aspects in Southwest China are stereotyped and lacking in originality, imitations of the prototypes written in other regions and earlier. As a result, stories and novels produced in other regions of China are more popular in Southwest China than that produced locally.

People in Southwest China, like those in other parts of China, read Yüan Ching and K'ung Chüeh's best-seller Hsin Erh-nü Ying-hsiung Chuan (The Biography of a New Hero and Heroine) a 200,000-word account of the repulse of the Japanese invaders in North China, written in the

18. Criticism on Hu Shih's Ideology (4 vols.), Peking, San-lien shu-tien, 1955.

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538 style of the old-fashioned Chinese novels,[19] and Ting Ling's The Sun Shines on the Sang-ch'ien [Sang-kan] River, a novel about the struggle of the people in North China during the 1946-48 land reform, which was awarded the Stalin prize. Liu Pai-yu's Lights Ahead, which describes the crossing of the Yangtze River by General Liu Po-ch'eng's Army during the "liberation" war against the Kuomintang, is also well-known in Southwest China.

D. Poetry

Although Mao Tse-tung himself composes poems in the classical style, the "new poetry" which is written in pai-hua (vernacular) is in vogue in Southwest China today as in other parts of China.

Wen I-to, Kuo Mo-jo, and Hsü Chih-mo, who wrote pai-hua poetry, are still talked of. The publication of Wen's collected poems, Still Water, was an important literary event in 1929. Hsü experimented with new forms, including those found in Western poetry. He was less concerned with the theory and art of versification than was Wen. Wen's book, The Forms and Rules of Poetry (1926) which lists musical, artistic, and architectural skills as the necessary elements of good poetry, is a unique contribution to pai-hua poetry.

19. First edition (10,000 copies) sold out in twenty days, 80 per cent in North China. Although pleased
[see next page]

538 Kuo Mo-jo's poetry had energy and imagination, but no discipline and restraint; and has been likened to water escaping from a broken dam, rushing everywhere. In the 1920's, when Kuo was the leader of the Creative Society, he advocated "art for art's sake." He was the first to introduce untranslated Western words and phrases into pai-hua poetry to enhance the beauty of the metrical patterns of the stanzas. Although Kuo is not productive nowadays, and his poems are not popular today, his present prestige as a "literary personage" is based on his past achievement; and his present political position as a cultural leader in the Communist regime in turn encourages the sale of his peoms. He is the only one of the three still living. Being now wholly dedicated to the Communist cause, although not a Party member, he is comparable to Simonov of Russia, for Kuo, like Simonov, spends a good deal of his time heading Chinese cultural delegations to other countries and entertaining foreign cultural delegations to China.

Ai Ch'ing and T'ien Chien are established as Communist poets. Ai writes prose poems and T'ien writes extremely short verse. The average Chinese reader is apt to appreciate Ai more

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[19 continued] with its success, the Communists have lamented the fact that the Chinese people are still so fond of the traditional "feudalistic" novels that a novel of new ideas and new people could be successful only when dressed in the traditional forms.

than T'ien, especially when Ai writes of everyday things familiar to the reader and T'ien draws his inspiration from a vision of the new world which is less comprehensible to the average reader. 538

Ma Fan-t'o and Li Chi are often spoken of together. Ma's poems are modeled upon popular rhymes. Li Chi's poems are modeled after Shun-t'ien-yu, a folk-song pattern popular in Shansi and Suiyuan during the war against Japan.

All the poets mentioned above are known nationally. Their styles are imitated by lesser known poets. Kuo Mo-jo may be better appreciated by the Southwesterns because he was born and grew up in Szechwan.

E. Literature of the Ethnic Minorities

The so-called literature of the ethnic minorities in Communist China, the development of which was mentioned in the first issues of the People's Literature in October 1949 as one of the six tasks of the literary workers in China, is so far not the product of the minority peoples; the writing is done in the Chinese language, mostly by the Han Chinese, or by people of minority origins who have mastered the use of the Chinese language.[20] 538 563

So far, the effort of fostering minority literature takes four forms:

1. tracing and recording customs of the minority groups;
2. interpreting the institutions of the minority groups from a dialectic materialistic viewpoint; and

20. [see next page]

1:Stanford U. S-4, 5 1956 AF 16 SW China AF16

538 563 3. The exchange of literatures of the Han Chinese and the ethnic minorities.[21]

Although history in the Southwest is often interpreted by the Chinese Communists as antagonism between groups or suppression of one group by another, the literatures of the minorities that are to be developed are not allowed to take anti-administration forms.

F. Drama

536 Stage plays in China can be roughly divided into four kinds: (1) folk plays native to small dialectal districts, (2) ching-hsi, or p'i-huang (Peking opera) which is appreciated in all parts of China proper, but particularly in Peking, Tientsin,

20. Most of the literature of the minority groups take the form of poetry. The following are representative: Yung Ying, "We Are a Group of Miao-chia," People's Literature, January 1, 1952, pp. 61-62; Fan Jung-k'ang, "Sang of the Mao-chia" ibid pp. 63-64; Chu Yeh, "The Yi and the Ni-su of the Highlands," ibid., pp. 53-60; Miao Yen-hsiu, Ta-miao-shan Symphony, Shanghai, Hsin wen-i ch'u-pa she, 1954; and "Ah-shih-ma," a long poem transmitted orally by a Southwest minority group and now rendered into Han Chinese language by HuangTi, People's Literature, May 7, 1954.

21. This, before minorities have their own written language, amounts to sinicization of minority people with Chinese literature in ways which do not seem "imperialistic" to minority peoples. On the other hand, cultural heritages of the Chinese people may be enriched by the assimilation of cultures of minority groups through literature.